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When Queen Glede became Glad – Accidental Fabrication or Deliberate Editorial Choice?

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INTRODUCTION

Fornaldarsögur, also known as legendary sagas, constitute a literary genre that, after having been extremely popular and eagerly read by Icelanders during and after the Middle Ages – as manuscripts from these periods clearly witness –, has been somewhat dismissed by nineteenth- and early twentieth-century scholars, who perceived them as cultural products of mediocre value. Since the second half of the twentieth century, however, *fornaldarsögur* have received renewed interest, and scholars have started to examine them in detail. Besides three anthologies focused on this literary genre, which were published during the first decades of the twenty-first century,¹ *Íslensk Fornrit*, the editor responsible for scholarly editions of medieval Icelandic texts, is currently working on a new edition of legendary sagas – the last edition having been published by Guðni Jónsson in the 1950s.

Many *fornaldarsögur* have received considerable attention by scholars, although the same cannot be said about all of them: some legendary sagas have hitherto not yet been examined in detail. In some cases, the harsh judgement from previous scholarship still lingers, as in the case of *Þorsteins saga Víkingssonar*. For example, Finnur Jónsson wrote the following about this saga: ‘In principle, nothing but a pile of any possible trope [of legendary sagas], wars and battles on

¹ Ármann Jakobsson, Annette Lassen and Agneta Ney, eds., *Fornaldarsagornas: Struktur och Ideologi* (Uppsala: Swedish Science Press, 2003); Agneta Ney, Ármann Jakobsson and Annette Lassen, eds., *Fornaldarsagaerne: Myter og Virkelighet* (Copenhagen: Museum Tusulanums Forlag, 2009); Annette Lassen, Agneta Ney and Ármann Jakobsson, eds., *The Legendary Sagas: Origins and Development* (Reykjavík: University of Iceland Press, 2012).

land and at sea, fight for winning a king's daughter, slaughter of berserks, use of witchcraft and so on',² adding that it is 'overall, one of the most worthless [of legendary sagas]'.³ Similarly, Margareth Schlauch defined it as 'fantastic and incoherent',⁴ and, at present, only a few scholars, such as Ferrari and Lethbridge, have considered it to be a significant literary witness worth of being examined closer.⁵ I have myself worked extensively on this saga by making a digital edition of the text based on the oldest parchment manuscript which contains it in its entirety, Reykjavík, Stofnun Árna Magnússonar, AM 152 fol.⁶ While working on it, I had the chance to appreciate this largely underestimated work of medieval Icelandic literature, although the editing process has often turned out to be more problematic than one could anticipate.

THE FAMILY OF HÁLOGI IN CHAPTER I OF ÞORSTEINS SAGA VÍKINGSSONAR

Chapter I of *Þorsteins saga Víkingssonar* as it appears in editions of *fornaldarsögur* opens by introducing a series of legendary characters who lived in Scandinavia in a pseudo-historical time:

Þat er upphaf þessarar sögu, at Logi hefir konungr heitit. Hann réð fyrir því landi, er norðr er af Noregi. Logi var stærri ok sterkari en nokkurr annarr í því landi. Var lengt nafn hans, ok var kallaðr Hálogi. Af honum tók landit nafn ok var kallað Hálogaland [...] Hann átti Glöð,

² Finnur Jónsson, *Den oldnorske og oldislandske litteraturs historie*, 3 vols, 2nd edn (Copenhagen: Gad, 1901), II, p. 817: '[I] grunden ikke andet end en ustanselig ophobning af alle mulige motiver, krigstog og kampe til lands og vands, strid om en kongedatter, bersærkedrab, trolddomskunster osv'. All translations are my own.

³ Ibid.: 'I det hele en af de værdiløseste'.

⁴ Margaret Schlauch, *Romance in Iceland* (Princeton: Princeton University Press, 1934), p. 37.

⁵ Fulvio Ferrari, 'La *Þorsteins saga Víkingssonar* e la questione dei generi', *Studi Nordici*, 1 (1994), 11–23; Emily Lethbridge, 'The Place of *Þorsteins saga Víkingssonar* in *Eggertsbók*, a Late Medieval Icelandic Saga-Book', in *The Legendary Sagas: Origins and Development*, ed. by Annette Lassen, Agneta Ney and Ármann Jakobsson (Reykjavík: University of Iceland Press, 2012), pp. 375–403.

⁶ Piergiorgio Consagra, 'Þorsteins saga Víkingssonar in AM 152 fol.; An analysis and edition', Unpublished MA thesis, University of Iceland, 2022.

dóttur Gríms ór Grímshörðum [...] Hálogi konungr átti tvær dætr við Glöð drottningu sinni. Hét önnur Eisa, en önnur Eimyrja. Þær váru fríðari meyjar en nokkurar aðrar í því landi. Þær áttu til þess kyn, svá var faðir þeira ok móðir. En sakir þess, at eldr ok ljós birtir þar, sem áðr er myrkt, tóku þessir hlutir nafn af fyrrgreindu fólki.⁷

It can be observed that, at the beginning of the saga, the reader is introduced to a family of characters whose names are mainly nouns that in Old Icelandic indicate phenomena linked to the semantic sphere of fire, namely *logi* ('flame'), *eisa* ('glowing embers'), and *eimyrja* ('embers'). One of them, however, does not seem to conform to this pattern: *glöð*. It is an inflected form of the Old Icelandic adjective 'glaðr' in its feminine, nominative, singular, strong form, and it is usually translated into English as 'glad' or, more rarely, it can also be interpreted as 'shining'.⁸ It seems clear that the queen's name diverges considerably from the connection to the element of fire shared by the other members of her family and

⁷ *Fornaldar sögur Norðurlanda*, ed. by Guðni Jónsson and Bjarni Vilhjálmsson, 3 vols (Reykjavík: Forni, 1943–44), pp. 1–2: 'It is the beginning of this saga, that a king was named Logi ['flame']. He ruled that country which is north of Norway. Logi was larger and stronger than any other man in that country. His name was lengthened and was called Hálogi ['high flame']. After him the country was named Hálogaland ['land of high flame'] [...] He had as his wife Glöð ['glad'], daughter of Grímr of Grímshörðar [...] King Hálogi and his wife, Queen Glöð, had two daughters. One was named Eisa ['glowing embers'] and the other Eimyrja ['embers']. These maidens were the fairest in the land. They were of the same nature as their father and mother. And it is for this reason that fire and light illuminate those places where before it was dark, that these things were named after the above-mentioned people'.

⁸ See s. v. 'glaðr', in *ONP* <<https://onp.ku.dk/onp/onp.php?o27327>> [accessed 13 October 2023]. It should be clarified here that, although tempting, the translation of *glaðr* as 'shining' is not to be intended as 'gleaming' or 'sparkling' as one might imagine fire does. As in cognates in other Germanic languages, Old Icelandic *glaðr* can be interpreted as something that shines by reflecting light, not does not shine by its own light, such as ice or glass does; see, for example, the adjective *glatt* in German, Norwegian, and Swedish or its Latin cognate *glaber*, which can all be translated as 'smooth'. For further etymological details, see Ferdinand Holthausen, *Vergleichendes und etymologisches Wörterbuch der Altwestnordischen* (Göttingen: Vandenhoeck & Ruprecht, 1948), p. 87; Alexander Jóhannesson, *Isländisches etymologisches Wörterbuch* (Bern: Francke Verlag, 1956), pp. 376–77; Jan de Vries, *Altnordisches etymologisches Wörterbuch, Zweite verbesserte Auflage* (Leiden: Brill, 1962), p. 171; and Frank Heidermanns, *Etymologisches Wörterbuch der germanischen Primäradjektive* (Berlin: de Gruyter, 1993), pp. 244–45.

that, as a consequence, it clashes with the last sentence about the family of Hálogi reported above, where it is said that natural phenomena related to fire and light were named after these legendary characters. The question that arises is thus how the queen's name fits into this thematic framework and whether older sources can reveal anything relevant about the matter. In order to find an explanation to this, it is firstly necessary to take a closer look at the manuscripts preserving this saga.

THE OLDEST MANUSCRIPTS CONTAINING *ÞORSTEINS SAGA VÍKINGSSONAR*

The oldest surviving medieval Icelandic manuscripts of *Þorsteins saga Víkingssonar* are:

- Reykjavík, Stofnun Árna Magnússonar, AM 567 XXIV 4to, dated to the fifteenth century, which consists of only five folia;
- Reykjavík, Stofnun Árna Magnússonar, AM 579 4to, dated around the second half of the fifteenth century, which contains parts of the saga with a large lacuna in the middle of the text;
- Reykjavík, Stofnun Árna Magnússonar, AM 556 b 4to, dated to the last quarter of the fifteenth century, which contains almost the entire text of *Þorsteins saga Víkingssonar*, except for a lacuna of two folia;
- Reykjavík, Stofnun Árna Magnússonar, AM 152 fol., dated around the first quarter of the sixteenth century, which is the oldest manuscript containing *Þorsteins saga Víkingssonar* in its entirety.⁹

Although most of these codices do not witness the complete saga, all of them contain the first chapter that shows the passage reported above. By examining the instances where the queen is mentioned, it is possible to observe that no manuscript spells her name as *Glöð*:

⁹ For an overview of all the manuscripts of *Þorsteins saga Víkingssonar*, both in parchment and paper, see Consagra, 'Þorsteins saga Víkingssonar', pp. 13–18.

AM 567 XXIV 4to	AM 579 4to	AM 556 b 4to	AM 152 fol.
fol. 1 ^r 5: <glod>	fol. 7 ^v 5: <glod>	fol. 35 ^r 29: <glod>	fol. 116 ^b 8: <glod>
fol. 1 ^r 14: <glod>	fol. 7 ^v 12: <glod>	fol. 35 ^r 39: <glod>	fol. 116 ^b 21: <glod>

All occurrences of the name never feature the letter *ö* or any other vowel used to represent the corresponding phoneme in medieval Icelandic manuscripts, such as *o*, *ó*, *ø*, *au* or *av* but only a simple *o*. The absolute regularity of all the instances observed here therefore strongly suggests that the name should not be interpreted as *Glöð*, rather as *Glóð*.¹⁰ Not only would the consistent spelling adopted by the oldest manuscripts support this, but this reading would find further corroboration by looking at the meaning of the Old Norse-Icelandic noun ‘glóð’, which means ‘glede’, ‘embers’.¹¹ In this way, the queen’s name would also match with the identity of the legendary family of Hálogi, so that each of its members’ name is linked to the semantic sphere of fire. Furthermore, in light of this interpretation, the sentence reported above (‘[e]n sakir þess, at eldr ok ljós birtir þar, sem áðr er myrkt, tóku þessir hlutir nafn af fyrrgreindu fólki’) would ultimately make sense.

It can be thus inferred that the name of this character was originally intended to be *Glóð*, and that, considering the evidence provided by the manuscripts listed above, this must have been clear to medieval Icelandic scribes. The question that rose previously will now change thus: if the queen’s name originally fitted into the saga’s thematic framework in its older sources, what happened afterwards? Something must have occurred at a later stage for the name to be interpreted as *Glöð* instead of *Glóð*. In order to address this, it will be

¹⁰ Difference in vowel length, here between *o* and *ó*, is rarely represented consistently in medieval Icelandic manuscripts in general. This is even more true for late-medieval witnesses, as it is the case here. As for the letter *ð*, it must be kept in mind that it had fallen into disuse in a period prior to the writing of the codices mentioned above, which spell both *d* and *ð* indiscriminately as *d*.

¹¹ See s. v. ‘glóð’, in *ONP* < <https://onp.ku.dk/onp/onp.php?o27574> > [accessed 13 October 2023]. For further etymological details, see Holthausen, *Wörterbuch der Altnordischen*, p. 89; Alexander Jóhannesson, *Isländisches Wörterbuch*, pp. 375–76; and de Vries, *Altnordisches Wörterbuch*, p. 175.

necessary to move from the medieval Icelandic manuscripts of *Þorsteins saga Víkingssonar* to the first works where the saga was edited and published.

ÞORSTEINS SAGA VÍKINGSSONAR IN PRINTED EDITIONS

The first printed witness of *Þorsteins saga Víkingssonar* dates to the end of the seventeenth century – some two centuries after the oldest manuscripts mentioned above – in an edition published by Jacob Isthmén Reenhielm.¹² In his work, the Swedish antiquarian prints the saga in two parallel versions: the original Old Icelandic and a Swedish translation. In the first chapter, it is possible to notice that the queen’s name is reported as *Glod* in the Old Icelandic text and as *Glöd* in Swedish.¹³ This would suggest that the queen’s fiery identity was still clear to a Swedish editor from the late seventeenth century, who would correctly spell her name as *Glod*, corresponding to *glóð* in Old Icelandic, and translate it with its Swedish cognate *glöd*. However, although the edition refers to a manuscript,¹⁴ no information is provided by the author concerning the handwritten sources he has used for the Old Icelandic text. After this appearance in the late seventeenth century, *Þorsteins saga Víkingssonar* would appear again in print during the second decade of the nineteenth century.¹⁵

¹² *Thorstens Viikings-Sons Saga, på gammal Göthska, af ett åldrigt Manuscripto afskrefwen och uthsatt på vårt nu wanlige språk, sampt medh några nödige anteckningar förbetrad af J. I. R.*, ed. by Jacob Isthmén Reenhielm (Uppsala: Excudit Henricus Curio, 1680).

¹³ It should be underlined here that, while the queen’s name is mentioned twice in the Old Icelandic text, the Swedish translation only reports it in the first instance, whereas it leaves it out in the second one, so that the form *Glöd* is actually attested only once in the whole text: Reenhielm, *Thorstens Viikings-Sons Saga*, pp. 1–2.

¹⁴ Cf. the title of Reenhielm’s work: ‘[A]f ett åldrigt Manuscripto afskrefwen’ (‘[T]ranscribed from an old manuscript’).

¹⁵ This is true except for another seventeenth-century Swedish edition: Olof Rudbeck (ed.), *Sagan af Þosteine Wijkingi Syne: hæc est Torstani, Wiikingi filii historia* (Uppsala: Excudit Henricus Curio, 1697). Rudbeck’s edition offers the original text in Old Icelandic with a parallel Latin translation. In both texts, the queen’s name is spelled regularly as *Glod*, so that no translation into Latin is provided. However, both the Old Icelandic and the Latin text employ the letter *o* for the phoneme corresponding to *ö*, so it is not possible to determine whether the editor intended to spell it as *Glóð* or *Glöd*. For this reason, I deemed it unnecessary to take this edition into account in the present investigation.

The second relevant work in need of scrutiny when it comes to printed editions of *Þorsteins saga Víkingssonar* is the one by Peter Erasmus Müller. In his *Sagabibliothek*, published in three volumes between 1817 and 1820, the Danish historian provided summaries of sagas in Danish.¹⁶ While this may fall short of present-day standards of scholarly editions, Müller's work nevertheless represents an important milestone concerning publications of medieval Icelandic literature in general, and especially for *fornaldarsögur*.¹⁷ For the purposes of the present investigation, it is relevant to notice that in the summary of *Þorsteins saga Víkingssonar*, Müller offers a translation in brackets of three of the characters' names from the first chapter that were mentioned above: Logi is translated as *Lue* ('flame'), Eisa as *Kul* ('coal'), and Eimyrja as *Emmer* ('embers').¹⁸ It is possible to observe that, conversely, no translation is provided for the queen's name, which is simply reported as *Glød*. The Danish noun 'glød' would indeed be the cognate of Old Icelandic *glóð*, and would therefore require no translation. But why then did Müller not report its original form with the Danish translation in brackets as it was done with the other names (i.e., 'Dronning Glød (Glød)')? It is reasonable to suggest as an explanation the fact that the two words are very similar in Danish and in Old Icelandic, but it can only be speculative to assume how aware of it Müller was when he made this editorial choice. Furthermore, he does not provide any information concerning the manuscripts on which his summaries are based upon, which makes it impossible to assess the matter definitively.

The third edition where *Þorsteins saga Víkingssonar* appeared in print is *Nordiske Fortids Sagaer*, published by Carl Christian Rafn between 1829 and 1830, where the author offers a large group of legendary sagas in Danish

¹⁶ Peter Erasmus Müller, *Sagabibliothek med Anmærkninger og indledende Afhandlinger*, 3 vols (Copenhagen: I. F. Schultz, 1817–20).

¹⁷ For a detailed discussion concerning the first printed editions of *fornaldarsögur*, see Philip Lavender, 'The Secret Prehistory of the *Fornaldarsögur*', *Journal of English and Germanic Philology*, 114.4 (2015), 526–51.

¹⁸ Müller, *Sagabibliothek*, II, p. 589: 'Kong Loge (Lue), der gav Halogeland fit Navn, og var gift med Dronning Glød, negtede at give sine Døtre Eyfa, (Kul) Eymyrja, (Emmer) til tvende tappe Jarler, Vefete og Vifil'.

translation.¹⁹ In the first chapter of *Þorsteins saga Víkingssonar*, Rafn reports the name of King Hálogi's wife and queen as *Glöd*,²⁰ in a similar way to what had been done by Müller some ten years earlier. It is important to note that this is the first edition where the author accounts for the manuscripts he has used for his translation.²¹

Lastly, the fourth printed edition from the nineteenth century examined for the present investigation is the one also published by Carl Christian Rafn in the same years (between 1829 and 1830),²² which is considered to be the edition *par excellence* of the whole corpus of *fornaldarsögur* in Old Icelandic. Rafn's work is the first one to provide a label for the genre, *Fornaldarsögur Norðrlanda*, which is otherwise never used elsewhere before, neither in manuscripts nor in print. All subsequent editions of legendary sagas, such as the one edited by Valdimar Ásmundarson towards the end of the nineteenth century, or the most recent ones from the first half of the twentieth century by Guðni Jónsson and Bjarni Vilhjálmsson, are predominantly based on Rafn's influential work. When one looks at the beginning of *Þorsteins saga Víkingssonar* in these editions, it is possible to observe that they all regularly report the queen's name as *Glöð*.²³ It can be safely assumed that the responsibility of this reading is to be ascribed exclusively to Rafn, and that later editors accepted his interpretation without questioning it. As opposed to the missing account of manuscripts by previous editors, however, Rafn provides a thorough account of the manuscripts he has used for editing the saga: (A) is AM 152 fol., (B) is AM 579 4to, (C) is AM 556 b 4to, and (D) is 567

¹⁹ *Nordiske Fortids Sagaer*, ed. by Christian Carl Rafn, 3 vols (Copenhagen: Popp, 1829–30).

²⁰ Cf. *Nordiske Fortids Sagaer*, ed. Rafn, II, pp. 311–12. It should be noted that, conversely, the other characters' names (Haloge, Eisa and Eimyrja) are not translated.

²¹ Cf. *Nordiske Fortids Sagaer*, ed. Rafn, I, p. xxiii.

²² *Fornaldar Sögur Norðrlanda eptir gömlum handritum*, 3 vols (Copenhagen: Popp, 1829–30).

²³ Cf. *Fornaldar Sögur Norðrlanda*, ed. by Rafn, II, pp. 383–84; *Fornaldarsögur Norðrlanda*, ed. by Valdimar Ásmundarson, 4 vols (Reykjavík: Sigm. Guðmundsson, 1885–86), II, pp. 55–56; *Fornaldar sögur Norðurlanda*, ed. Guðni Jónsson, 4 vols (Reykjavík: Íslendingasagnaútgáfan, 1950), II, pp. 185–86; *Fornaldar sögur Norðurlanda*, ed. by Guðni Jónsson and Bjarni Vilhjálmsson, III, pp. 1–2.

XXIV 4to.²⁴ Interestingly, all these codices are the ones which were mentioned earlier in this article, as they are the saga's oldest witnesses. This notwithstanding, Rafn's reading of the queen's name in Old Icelandic is *Glöð*, which contrasts with what was argued above, i.e., that it should be interpreted as *Glóð*.

To summarise, the overview of printed editions of *Þorsteins saga Víkingssonar* provided here suggests that, while the spelling of the queen's name seems to have been clear to a Swedish editor from the late seventeenth century, the same cannot be maintained with certainty about Danish editors from the nineteenth century. Reenhielm correctly reported it as *Glod* in Old Icelandic and provided a correct translation of it, whereas both Müller and Rafn reported the queen's name as *Glød* in their Danish translations without providing its original spelling. Then, Rafn employed the spelling *Glöð* in his Old Icelandic edition, which was inherited by later works featuring legendary sagas, leading ultimately to the inconsistency that was highlighted above: an oversight that has survived until today. Therefore, the question that was posed at the beginning of this article has once again transformed, and will ring thus: Why did Rafn change the queen's name from *Glóð* to *Glöð*? Was it a deliberate choice or was he unaware that by doing so this character would no longer fit into the thematic framework of *Þorsteins saga Víkingssonar*? For one last time, it will be necessary to direct the gaze elsewhere in order to find an answer to this question.

WHY GLAD AND NOT GLEDE?

Before attempting to draw any conclusions, it will be necessary to state three facts that can be inferred from what has been said so far.

First, the members of King Hálogi' and Queen Glóð's family are not among the main characters of *Þorsteins saga Víkingssonar*. Quite the opposite, they can be considered marginal characters, who are only mentioned a few times at the beginning of the saga and who do not reappear ever again. Second, given the evidence provided by the oldest parchment manuscripts containing *Þorsteins*

²⁴ Cf. *Fornaldar Sögur Norðrlanda*, ed. by Rafn, II, pp. xiii–xiv. The manuscripts on which Rafn's Danish translation of *Þorsteins saga Víkingssonar* is based are the same ones he used for the Old Icelandic edition. Cf. footnote 21.

saga Víkingssonar, it is possible to maintain that the queen's name, despite being a minor character, was clearly understood in medieval Iceland, as scribes spelled her name in a form closer to *Glóð* than *Glöð*. The same can be said about late seventeenth-century Sweden, where her name in Old Icelandic was correctly spelled as *Glod* and translated as *Glöd* into Swedish. Third, the misunderstanding about the queen's name that one can still find in present-day editions of legendary sagas is to be ascribed to Carl Christian Rafn, as the spelling *Glöð* in Old Icelandic appears for the first time in his edition of the text.

In order to better understand how this might have happened, it is necessary to look at the equivalent forms of Old Icelandic *glóð* in modern Scandinavian languages, i.e., Swedish *glöd* and Danish *glød*. Should one take into account the close resemblance between Old Icelandic *glóð* and Danish *glød*, together with the fact that editions from the nineteenth century are not free from mistakes and misreadings, it is not unlikely that the queen's name spelled as *Glöð* is nothing but an oversight on both Müller' and Rafn's part. If they had interpreted it correctly as *Glóð*, the former would have provided its original form together with a Danish translation in brackets, and the latter would have provided its original form in both of his editions. When one considers all the evidence presented above, this is the most plausible explanation for this accidental fabrication. While it is not possible to know it for sure, it might well be that the queen's fiery identity was clear in the mind of editors such as Müller and Rafn, who simply reported her name in its Danish form, ignoring that this could have a completely different meaning in Old Icelandic. After all, Rafn likely worked on his Danish translation and his Old Icelandic edition simultaneously, between 1829 and 1830. This, together with the marginality of the character, could well explain this oversight.

CONCLUSIONS

Towards the end of *Þorsteins saga Víkingssonar*, in chapter XXII, Þorsteinn meets a character named Brennir of Brennieyjar, who reveals himself to be the son of Eimyrja and Vífill, and thus brother of Víkingr and uncle to the eponymous hero of the saga, Þorsteinn. This character's name could be translated as 'burner',

which is closely related to the Old Icelandic verb *brenna* ('to burn'). An attentive reader or listener might well remember that, in the first chapter of the same saga, a family of legendary characters were introduced, whose members were all linked to the semantic sphere of fire (Hálogi, Glóð, Eisa, and Eimyrja). These happen to be the ancestors of Brennir. Therefore, for how much Queen Glóð might be considered a minor character, it can be clearly observed that her family's identity is part of the core structure of the whole saga, ultimately linking one of the last chapters of its plot to the first one, providing a circular structure where beginning and end are closely linked one to the other by a fine thread. This suggests that the anonymous author of *Þorsteins saga Víkingssonar* deliberately provided said characters with an identity closely linked to the element of fire, embedding a thematic framework inside their work that could be observed by an attentive audience able to follow these well-hidden hints. The identity of Queen Glóð, which should have been obvious to a scribe – and perhaps even to an audience – of medieval Iceland, eventually ended up being slightly altered by Danish editors of the nineteenth century: an accidental fabrication that would have been inherited by later editions of *Þorsteins saga Víkingssonar* in Old Icelandic and that has survived until nowadays.

Mistakes and misreadings are not uncommon in editions from the past centuries, a time when editorial practices were quite different if compared to present-day standards. While relying on these previous works might be undoubtedly useful for new editions, one must be vigilant and refer to them cautiously and critically. Such oversights, for how small they can be, can ultimately compromise the original meaning of a text and alter it, as I have argued in this article, which I hope will contribute to the future edition of *Þorsteins saga Víkingssonar* by *Íslenzk Fornrit*, showing how Queen Glede (*Glóð*) has become Glad (*Glöð*).